LOYOLA UNIVERSITY
BULLETIN

No. 8

THE COLLEGE OF MUSIC

1954

ANNOUNCEMENTS 1954-1955

New Orleans, La. September, 1954

VOL. XXXVI

LOYOLA UNIVERSITY BULLETIN

Vol. XXXVI September, 1954 No. 8

Published in the months of January, March, April, May, June, August, September and biennially in December, starting in 1952.
Entered as Second-Class Matter April 27, 1925, at the Post Office at New Orleans, La., under the Act of August 24, 1912.

Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

SESSION BULLETIN
AND ANNOUNCEMENTS
1954 - 1955

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue

NEW ORLEANS 18, LA.

1954 - CALENDAR - 1954

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SESSION CALENDAR — 1954 - 1955

FALL SEMESTER

Sept. 10-17 — Freshmen Orientation.

Sept. 10-11, Friday and Saturday — Placement test for Freshmen.

Sept. 15, Wednesday — Completion of Freshmen registration.

Sept. 16-17, Thursday and Friday — Registration of Sophomores, Juniors and Seniors.

Sept. 18, Saturday — Registration of Saturday Classes.

Sept. 20, Monday — Official opening of Fall Semester. Lectures and classes begin. Fee for late registration.

Sept. 25, Saturday — Examinations for removal of conditions incurred.

Sept. 28, Tuesday — Mass of the Holy Spirit.

Oct. 8, Friday — Latest date for official withdrawal from courses and schedule adjustments.

Nov. 1, Monday — Feast of All Saints. University holiday.

Nov. 15, Monday — Mid-semester examinations begin.

Nov. 25, Thursday — Thanksgiving holidays, Thursday through Saturday.

Dec. 8, Wednesday — Feast of the Immaculate Conception. University holiday.

Dec. 21, Tuesday — Christmas holidays begin after last class.

1955

Jan. 3, Monday — Classes resumed.

Jan. 20, Wednesday — Final examinations begin.

Jan. 29, Saturday — End of Fall Semester.

SPRING SEMESTER

Jan. 31-Feb. 1, 2, Monday, Tuesday and Wednesday — Mid-Session holidays.

Feb. 3, Thursday — Official opening of Spring Semester. Lectures and classes begin. Fee for late registration.

Feb. 11, Friday — Latest date for registration or schedule adjustments.

Feb. 12, Saturday — Examinations for removal of conditions incurred in the Fall Semester. 1:00-5:00 P.M.

Feb. 18, Friday — Latest date for applications of candidates for degrees to be conferred in June, 1955. Last day for official withdrawal from courses.

Feb. 21-22, Monday and Tuesday — Mardi Gras. University holidays.

March 28, Monday — Mid-semester examinations begin.

April 6, Wednesday — Easter holidays begin after last class.

April 12, Tuesday — Classes resumed.

May 13, Friday — Theses due in final form from candidates for degrees to be conferred in June, 1955.

May 19, Thursday — Feast of the Ascension. University holiday.

May 23, Monday — Examinations for Seniors.

May 30, Monday — Examinations for underclassmen begin.

June 4, Saturday — Commencement Exercises.

LOYOLA UNIVERSITY

Founded in 1912

Member of the Southern Asssociation of Colleges and Secondary Schools.
Member of the National Catholic Educational Association.
Member of the Jesuit Educational Association.
Member of the Association of American Colleges.

BOARD OF DIRECTORS OF THE UNIVERSITY

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Rev. Edward A. Doyle, S.J., Ph.D.—*Vice-President*
Rev. John J. Fuss, S.J., A.M.—*Secretary*
Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L.—*Treasurer*
Rev. William D. O'Leary, S.J., A.M., M.D.
Director of Loyola University Radio Station WWL

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President

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Dean of Faculties
Dean of College of Arts and Sciences

Rev. Bernard A. Tonnar, S.J., A.M.
Assistant Dean

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Dean of Students

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Regent of College of Pharmacy

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Dean of College of Music

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Regent of College of Business Administration

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Dean of School of Dentistry

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Dean of School of Law

John F. McCloskey, B.B.A., R.Ph., M.B.A.
Dean of College of Pharmacy

John V. Connor, Ph.D.
Dean of College of Business Administration

Raymond P. Witte, Ph.D.
Director of Evening Division

COLLEGE OF MUSIC

Affiliated in 1932

OFFICERS OF ADMINISTRATION

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Miguel Bernal, Mus.Comp.M., Cant.Greg.D., Mus.M.O., A.G.O. ..... *Dean*

Ernest E. Schuyten, Mus.D., F.N.C. ..... *Dean Emeritus*

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Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L. ..... *Treasurer*

Miss Carmel V. Discon, A.M. ..... *Registrar*

Rev. Samuel H. Ray, S.J., A.M., S.T.D. ..... *Student Counsellor*

Mr. James W. Dyson, A.M., B.S. in Library Science ..... *Librarian*

Mrs. Yolande de Reyna Tallman, B.M. ..... *Secretary*

OFFICERS OF INSTRUCTION

APPLIED MUSIC (A)

Piano	Guy F. Bernard, Mus.M., *Chairman* Joseph H. Bloemer, B.M. Margaret B. Cocke, B.A., B.M. Gladys Fisher Gay, B.M. Orval Klopp, B.M. Istvan Nadas, Graduate National Academy of Budapest Francis A. Cassanova, B.M.
Organ	Miguel Bernal, A.G.O. Ferdinand Dunkley, F.A.G.O.
Voice	Dorothy Brumfield Hulse, B.M., *Chairman* Marguerite Castellanos Taggart Mary A. Tortorich, B. M. Elisabeth Wood
Violin	Ella de los Reyes, Mus.M. Rudolph Patmagrian
Violoncello	Adolph Abbenante
Contra Bass	Robert V. Ciccarelli, B.M.
Flute	Ralph Lacassagne
Oboe	(To Be Appointed)
Clarinet	Paul Guma, Mus.M. Seymour Sokoloff
Bassoon	Harold Blum, B.M.E., Mus.M.
French Horn	Vincent J. Orso, Jr.
Trumpet	George A. Jansen
Trombone	Milton Bush, Mus.M.
Tuba	George A. Jansen
Percussion	David Buttolph

THEORY (B)

ELLA DE LOS REYES, MUS.M., *Chairman*

Sight Reading	ELLA DE LOS REYES GUY BERNARD
Ear Training	ELLA DE LOS REYES GUY BERNARD
Basic Theory	ELLA DE LOS REYES GUY BERNARD
Polyphonic Dictation	MIGUEL BERNAL
Music Appreciation	GUY BERNARD ISTVAN NADAS
History of Music	GUY F. BERNARD ISTVAN NADAS
Form and Analysis	ELLA DE LOS REYES
Harmony	MIGUEL BERNAL ELLA DE LOS REYES
Counterpoint	MIGUEL BERNAL ELLA DE LOS REYES
Fugue	MIGUEL BERNAL ELLA DE LOS REYES
Composition	MIGUEL BERNAL FERDINAND DUNKLEY
Instrumentation and Orchestration	MIGUEL BERNAL
Elementary Vocal Methods	ALMA HOBBS PETERSON, B.M., MUS.M.
High School Vocal Methods	ALMA HOBBS PETERSON
Instrumental Methods and Materials	HAROLD BLUM, B.M.E., MUS.M.
Piano Pedagogy and Materials	(To Be Appointed)
Class Piano Methods	MARGARET B. COCKE, B.A., B.M.

MUSIC ENSEMBLES (C)

Orchestra	Rudolph Patmagrian
Chorus	Miguel Bernal
Band	George A. Jansen
Chamber Music	Ella de los Reyes
Woodwind Ensemble	Harold Blum
Brass Ensemble	George A. Jansen
Accompaniment	Ella de los Reyes Elizabeth Schwarz
Conducting	George A. Jansen Miguel Bernal Rudolph Patmagrian
Opera Workshop	Arthur Cosenza

SACRED MUSIC (D)

Rev. Paul L. Callens, S.J., *Chairman*

Gregorian Chant	Rev. Paul L. Callens, S.J. Rev. Francis Hajtas Miguel Bernal
Gregorian Chant History	Rev. Francis Hajtas
Gregorian Chant Accompaniment	Miguel Bernal
Vocal Classical Polyphony	Miguel Bernal
Liturgical Music Legislation	Rev. Francis Hajtas
Modern Sacred Music Repertoire	Miguel Bernal

THE COLLEGE OF MUSIC

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

MUSICAL ORGANIZATIONS AND AWARDS

Loyola University Orchestra The University Orchestra is an organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean.

Loyola University Chorus The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

Student Retreat Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts.

Phi Mu Alpha Phi Mu Alpha Simphonia Fraternity of America, was organized to advance the cause of music in America,

to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Simphonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953.

Other Organizations Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda, and Glee Club.

Phi Beta Senior Award The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by Phi Beta.

Phi Beta Sophomore Award An award of fifty dollars, applicable on tuition, is made annually by Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the year. The remittance will be made at the beginning of the student's Junior year.

ADMISSION AND REGISTRATION

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free elctives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

Students desiring to enter the Freshman class will take a placement test before matriculation. The test will be in Theory of Music and Applied Music.

Advanced Standing Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work

to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

COURSES OFFERED

1. A four-year course with voice as a major leading to the degree of Bachelor of Music.

2. A four-year course with an instrumental major leading to the degree of Bachelor of Music.

3. A four-year course with Composition as a major leading to the degree of Bachelor of Music.

4. A four-year course with Sacred Music as a major leading to the degree of Bachelor of Music.

5. A four-year course leading to the degree of Bachelor of Music Education.

6. A four-year course leading to a Certificate in Music.

Classification of Students Students in the College of Music are classified as follows:

1. Full-time Students. Students who are candidates for a degree and who take twelve or more semester hours per semester.

2. Part-time Students. Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

3. Certificate Students. Students who are candidates not for a degree but for a Certificate in Music which they will receive after the successful completion of the curriculum outlined in this bulletin.

4. Special Students. Students who are working towards neither a degree nor a certificate, but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work. However, they must take regular examinations, and their marks are kept on record.

Student Fees Fees are paid in two installments during each semseter of the scholastic year. During the Fall Semester, 1954, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, 1955, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

The following are the fees in the College of Music:

For Full-Time Students

Tuition and basic fees (per semester)	$150.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Locker rental (per semester)	.50
R.O.T.C. deposit	20.00
Courses in the College of Arts and Sciences per semester hour	5.00
*Rental of piano for practice (maximum 3 hours daily)	45.00
*Rental of organ for practice (maximum 2 hours daily including instruction time)	45.00
Science laboratory fee (per semester)	15.00
Applied music, thirty one-half hour lessons, depending upon the teacher selected, per semester, $68.00 or 86.00 or 100.00 or	105.00
Diction, fifteen one-half hour lessons, per semester	34.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00
Opera Workshop	30.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

Part-Time Students

Tuition per semester hour	$ 12.00
Registration per semester	5.00
Matriculation	5.00
Library fee (per semester)	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date assigned for it, no matter what the excuse may be. Except for sickness no late examination will be given

*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator.

unless permission is obtained from the Dean prior to the regularly scheduled examination.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part-time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $9.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $7.00 per semester hour.

Special students do not receive credit in the College. They pay a small registration fee and can pay their tuition on a monthly basis arranged through the secretary in the College of Music.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the Registrar's office for refunds, which will be made as follows:

Within first week of semester 80%
One week to three weeks of semester 60%
Three weeks to five weeks of semester 40%
No refund after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily join the Armed Services or are drafted.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

ADMINISTRATIVE PROCEDURE

Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future applica-

tion to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (60%-69%); F, failed (below 59%); FE, failure because of excessive absences; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of 'D," semester hours are credited, but not quality points; for the grade of "F" no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have ben earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be

given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor beforehand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of

semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Student guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined below in the Detailed Programs of Studies.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

REQUIREMENTS IN APPLIED MUSIC FOR THE BACHELOR OF MUSIC DEGREE

PIANO REQUIREMENTS

A. To enter the four-year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book I; Heller, Op. 47 and 46 (according to the individual needs of the pupil); Bach, two-part Inventions and compositions corresponding in difficulty to—

Haydn, Sonata No. 11 G major No. 20 (Schirmer);
Mozart, Sonata C major No. 3, F major, No. 13 (Schirmer);
Beethoven, Variations on Nel cor Piu, Sonata Op. 49, No. 1; Op 14, nos. 1, 2;
Schubert, Impromptu Op. 142, No. 2, etc.

B. At the end of the second year the student should have acquired a technique sufficient to play scales and arpegii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and in various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.
Bach, at least two preludes and fugues with Well Tempered Clavichord.
Bach, dance forms from French suites and partitas.
Beethoven, sonatas or movements from Sonatas such as Op. 2 No. 1; Op. 14, Nos 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.
Haydn, sonata E flat, No. 3 (Schirmer), Sonata D major.
Mozart, Sonatas Nos. 1, F major, or 16, A major (Shirmer ed.).
Mendelssohn, Song Without Words—such as "Spring Song," "Hunting Song," etc.
Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."
Schubert, Impromptu B flat.
Chopin, Polonaise C sharp minor, Valse E minor, Nocturne B major, Op. 31 No. 1.
Liszt, Rhapsodies and transcriptions.
Mozart, Sonatas, Fantasias and Concerti.
Schuman, Nocturne F major, Novelette F major, Fantasiestucke.
Some compositions by standard modern composers of corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

C. At the end of the fourth year the candidate must have acquired the principles of tone production and velocity and their application to scales, arpegii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, English Suites, Partitas, Toccatas, Well Tempered Clavichord.
Beethoven, later sonatas such as Op. 53, 57, and a concerto.
Brahms, Rhapsodie B minor, Sonata F minor.
Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.
Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.
Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and **should be capable sight readers.**

VOICE REQUIREMENTS

A. To enter the four-year degree course in voice the student should be able to sing standard songs in good English (the simpler classics are recommended). He should also demonstrate his ability to read a simple song at sight and a knowledge of the rudiments of music. Some knowledge of piano is required.

B. At the end of the second year the student should have acquired a knowledge of breath control, principles of enunciation, and pronunciation as applied to singing. He should demonstrate his ability to sing major, minor, and chromatic scales, arpegii, exercises for agility and for sustaining tone, and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio. He should also have acquired knowledge of one language in addition to English.

C. At the end of the fourth year the candidate for graduation should demonstrate the ability to sing the more difficult arias of opera and oratorio in English and in two foreign languages, a knowledge of recitative in both the free and measured forms, knowledge of the general song literature and the ability to give a creditable recital.

The repertory for immediate use should consist of at least four operatic arias, four oratorio arias, twenty classics and twenty modern songs.

The candidate should have completed two years of ensemble singing; he must also have completed sufficient piano study to enable him to play accompaniments of average difficulty.

ORGAN REQUIREMENTS

A. To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozarts sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

B. At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

C. At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue. B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Sympohny No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

VIOLIN REQUIREMENTS

A. To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

B. At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

C. At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

ORCHESTRAL INSTRUMENTS

A. The entrance requirements for students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

B. At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

C. At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

PROGRAMS OF STUDY

LEADING TO THE

B. M. DEGREE

Major in: Piano

Voice

Instrumental Music

Organ

Composition

Sacred Music

B.M. DEGREE

Major: PIANO

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Piano	8	A 201-2	Piano	8	A 301-2	Piano	8	A 401-2	Piano	8
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	B 411-2	Counterpoint	4
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Harmony	4	B 421-2	History of Music	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	B 331-2	Form & Analysis	4	C 401-2	Chorus	2
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Chorus	2	C 401-2	Ensemble II	2
C 101-2	Chorus	2	C 201-2	Chorus	2	C 301-2	Music Workshop	1	C 401-2	Accompaniment	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	C 301-2	Ensemble I	2	302-3	Philosophy	4
101-2	English	6	201-2	English	6	203-301	Philosophy	4	304-5-11	Theology	4
105-6	Theology	4	201-2	Philosophy	4	302-3	Theology	4	C 401-2	Music Workshop	1
		29	207-8	Theology	4			31			31
					35						

Total 126

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

B.M. DEGREE

Major: VOICE

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Voice	8	A 201-2	Voice	8	A 301-2	Voice	8	A 401-2	Voice	8
A 101-2	Piano	2	A 201-2	Piano	2	B 301-2	Poly. Dictation	2	B 411-2	Counterpoint	4
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Harmony	4	B 421-2	History of Music	4
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 331-2	Form & Analysis	4	C 401-2	Chorus	2
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	C 301-2	Chorus	2	C 401-2	Music Workshop	1
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Music Workshop	1	B 401-2	Foreign Language (Diction)	2
C 101-2	Chorus	2	C 201-2	Chorus	2	B 301-2	Foreign Language (Diction)	2	C 401-2	Opera Workshop	1
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	C 301-2	Conducting	1	302-3	Philosophy	4
101-2	English	6	B 201-2	Foreign Language (Diction)	2	203-301	Philosophy	4	304-5-11	Theology	4
105-6	Theology	4	201-2	English	6	302-3	Theology	4			
			201-2	Philosophy	4						
			207-8	Theology	4						
		32			39			32			30

Total 133

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

B.M. DEGREE

Major: INSTRUMENTAL MUSIC

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Major Instrument	8	A 201-2	Major Instrument	8	A 301-2	Major Instrument	8	A 401-2	Major Instrument	8
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Minor Instrument	8	B 411-2	Counterpoint	4
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	B 411-2	Orchestration	4
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Harmony	4	B 411-2	History of Music	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	B 331-2	Form & Analysis	4	C 401-2	Orchestra, Band (Chorus)	2
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Orchestra, Band or Chorus	2	C 401-2	Music Workshop	1
C 101-2	Orchestra, Band or Chorus	2	C 201-2	Orchestra, Band or Chorus	2	C 301-2	Music Workshop	1	C 401-2	Ensemble II	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	C 301-2	Ensemble I	2	C 301-2	Conducting	2
101-2	English	6	201-2	English	6	203-301	Philosophy	4	302-3	Philosophy	4
105-6	Theology	4	201-2	Philosophy	4	302-3	Theology	4	304-5-11	Theology	4
			207-8	Theology	4	C 301-2	Conducting	2			
		31			37			35			35
										Total 138	

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

B.M. DEGREE

Major: ORGAN

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Organ	8	A 201-2	Organ	8	A 301-2	Organ	8	A 401-2	Organ	8
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Piano	2	A 451-2	Organ Open Score Reading	2
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	B 331-2	Form & Analysis	4
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Harmony	4	B 411-2	Counterpoint	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	A 321-2	Improvisation	4	B 421-2	Gregorian Chant Accompaniment	2
B 101-2	Music Appreciation	2	B 211-2	History of Music	4	A 341-2	Organ Registration	2	A 431-2	Improvisation	4
D 211-2	Gregorian Chant	6	A 211-2	Improvisation	4	C 301-2	Conducting	2	A 551-2	Transposition	2
C 101-2	Choir	2	C 201-2	Choir	2	C 301-2	Music Workshop	1	C 401-2	Choir	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	203-301	Philosophy	4	C 401-2	Music Workshop	1
101-2	English	6	B 201-2	Harmony	4	D 301-2	Liturgy	4	302-3	Philosophy	4
105-6	Theology	4	201-2	English	6				304-5-11	Theology	4
			207-8	Theology	4				D 401-2	Liturgical Music Legislation	2
		37			41			33			39

Total 150

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

B.M. DEGREE

Major: COMPOSITION

FRESHMAN		*	SOPHOMORE			JUNIOR			SENIOR**		
B 101-2	Harmony	8	B 201-2	Harmony	8	B 311-2	Counterpoint	10	B 431-2	Composition	10
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Piano	2	A 401-2	Piano	2
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 331-2	Form & Analysis	4	B 401-2	Poly. Dictation	2
B 101-2	Ear Training	2	B 201-2	Ear Training	2	A 301-2	Strings	2	B 441-2	Orchestration and Score Reading	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	C 301-2	Conducting	1	B 401-2	Conducting	1
B 101-2	Music Appreciation	2	B 211-2	History of Music	4	C 301-2	Chorus	2	A 401-2	Woodwind and Brass	2
C 101-2	Chorus	2	C 201-2	Chorus	2	C 301-2	Music Workshop	1	B 401-2	Chorus	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	B 301-2	Poly. Dictation	2	B 401-2	Music Workshop	1
101-2	English	6	201-2	English	6	203-301	Philosophy	4	302-3	Philosophy	4
105-6	Theology	4	201-2	Philosophy	4	302-3	Theology	4	304-5-11	Theology	4
			207-8	Theology	4						
		31			37			32			32
									Total 132		

* Semester hours per year

** Performance of one short program of original works required at close of senior year. Must be approved by a jury before degree is granted.

B.M. DEGREE

Major: SACRED MUSIC

FRESHMAN		*	SOPHOMORE			JUNIOR			SENIOR**		
D 101-2	Gregorian Chant History	4	D 211-2	Gregorian Chant	6	D 311-2	Gregorian Chant	6	D 411-2	Gregorian Chant	6
B 101-2	Sight Reading	2	A 201-2	Piano	2	A 301-2	Organ or Voice	2	A 401-2	Organ or Voice	2
B 101-2	Ear Training	2	A 201-2	Organ	2	B 301-2	Polyphonic Dictation	2	B 401-2	Harmony	4
B 101-2	Basic Theory	2	B 201-2	Sight Reading	2	B 301-2	Harmony	4	D 421-2	Gregorian Chant Accompaniment	2
A 101-2	Piano	2	B 201-2	Ear Training	2	B 331-2	Form & Analysis	4	D 401-2	Modern Sacred Music Repertoire	1
A 101-2	Voice	2	B 201-2	Basic Theory	2	C 301-2	Conducting	2	D 401-2	Liturgical Music Legislation	2
B 101-2	Music Appreciation	2	B 201-2	Vocal Classical Polyphony	1	C 301-2	Chorus	2	C 401-2	Chorus	2
C 101-2	Music Workshop	1	B 211-2	History of Music	4	C 301-2	Music Workshop	1	C 401-2	Music Workshop	1
101-2	English	6	C 201-2	Chorus	2		Latin	4		Latin	4
105-6	Theology	4	C 201-2	Music Workshop	1	203-301	Philosophy	4	302-3	Philosophy	4
			201-2	English	6	D 301-2	Liturgy	4	304-5-11	Theology	4
		29	201-2	Philosophy	4			35			32
			207-8	Theology	4						
					38					Total 134	

* Semester hours per year

** Thesis required for graduation

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

I—Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three yars.

II—Supervisor of Instrumental Music

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be supervisor of instrumental music, a student must complete the courses outlined in the appropriate program listed below.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass. Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the following distribution in the study of these instruments is recommended:

The study of minor instruments will begin in the Sophomore year, according to the following plan:

Those majoring in a Brass Instrument:

In first semester: Brass I (Trumpet or Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Those majoring in Wood Wind Instruments:

In first semester: Wood Wind I (Flute, Clarinet, Saxophones, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Junior Year:

Those majoring in Brass Instrument will select:

In first semester: Wood Wind I (Flute, Clarinet, Saxophone, Bass Clarinet).

In second semester Wood Wind II (Oboe, Bassoon).

Those majoring in a Wood Wind Instrument will select:

In first semester: Brass I (Trumpet, Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Senior Year:

All B.M.E. students must take percussion.

III—Piano Supervisor

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, B 421-2, 2 semester hours, and class piano methods, B 431-2, 2 semester hours. Other requirements are similar to those enumerated in the other Bachelor of Music Education programs of study.

PROGRAMS OF STUDY

LEADING TO THE

B.M.E. DEGREE

Major in: Voice

Instrumental Music

Piano

B.M.E. DEGREE

Major: VOICE

FRESHMAN		*	SOPHOMORE			JUNIOR			SENIOR		
A 101-2	Voice	6	A 201-2	Voice	6	A 301-2	Voice	6	A 401-2	Voice	6
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Piano	2	B 441-2	Form & Analysis	4
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	C 401-2	Conducting	2
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Sight Reading	2	C 401-2	Chorus	2
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	B 301-2	Harmony	4	C 401-2	Music Workshop	1
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Chorus	2	B 401-2	Grade Methods	2
C 101-2	Chorus	2	B 201-2	Chorus	2	C 301-2	Music Workshop	1	B 411-2	High School Methods	2
C 101-2	Music Workshop	1	B 201-2	Music Workshop	1	C 301-2	Conducting	2	301-2	Education	6
101-2	English	6	201-2	English	6	B 321-2	History of Music	4	351	Education	2
201-2	History (USA)	6		**Science (Biology, Chemistry, Physics)	8		Science (Biology, Chemistry, Physics) 4 to	8	B 441-2	Observation and Practice Teaching	4
101	Algebra —105 Trigonometry	6	207-8	Theology	4	310	History of Education	3	304-5-11	Theology	4
105-6	Theology	4				333	Educational Psychology	3		Electives in Social Studies	6
						150-1	Physical Education	4			
						302-3	Theology	4			
		41			39			43			41
										Total 164	

* Semester hours per year

** A total of 12 semester hours is required of all students; there must be a minimum of 3 semester hours in biological science and a minimum of 3 semester hours in a physical science (Physics or Chemistry). The 6 additional semester hours may be distributed as the student elects in either biological or physical science. These requirements may be met with Bl. 101, Bl. 104, Bl. 105, Bl. 106, Ch. 101-2, Ph. 201-4, Ch. 103, and Ph. 103. Ch. 101-2 and Ph. 201-4 must be completed to the full 8 semester hours. Ch. 103 and Ph. 103 do not meet the requirements for teaching science.

B.M.E. DEGREE

Major: INSTRUMENTAL

FRESHMAN		*	SOPHOMORE			JUNIOR			SENIOR		
A 101-2	Principal Instrument	6	A 201-2	Principal Instrument	6	A 201-2	Principal Instrument	6	A 401-2	Principal Instrument	6
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Minor Instrument: Brass or Woodwind	2	A 401-2	Minor Instrument: Strings	2
A 101-2	Minor Instrument: Strings	2	A 201-2	Minor Instrument: Woodwind or Brass	2	A 201-2	Minor Instrument: Strings	2	A 401	Percussion (First Sem.)	1
B 101-2	Sight Reading	2	A 201-2	Minor Instrument: Strings	2	B 301-2	Harmony	4	B 431-2	Form & Analysis	4
B 101-2	Ear Training	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	B 441-2	Orchestration	4
B 101-2	Basic Theory	2	B 201-2	Ear Training	2	C 301-2	Orchestra, Band or Chorus	2	C 401-2	Conducting	2
B 101-2	Music Appreciation	2	B 201-2	Basic Theory	2	C 301-2	Music Workshop	1	C 401-2	Orchestra, Band or Chorus	2
C 101-2	Orchestra, Band or Chorus	2	B 201-2	Harmony	4	B 321-2	History of Music	4	C 401-2	Music Workshop	1
C 101-2	Music Workshop	1	C 201-2	Orchestra, Band or Chorus	2	C 301-2	Conducting	2	~~B 451-2~~ 351	Instrumental Methods	2
101-2	English	6	C 201-2	Music Workshop	1		Science (Biology, Chemistry, Physics)	4	301-2	Education	6
201-2	History (USA)	6	201-2	English	6	310	History of Education	3	351	Education	2
101	Algebra — 105 Trigonometry	6		**Science (Biology, Chemistry, Physics)	8	333	Educational Psychology	3	B 441-2	Observation and Practice Teaching	4
105-6	Theology	4	207-8	Theology	4	150-1	Physical Education	4		Electives in Social Studies	6
						302-3	Theology	4	304-5-11	Theology	4
		43			43			43			46

Total 175

* Semester hours per year
** Cf. note on Science under Freshman year B.M.E. Voice

B.M.E. DEGREE

Major: PIANO

FRESHMAN		*	SOPHOMORE			JUNIOR			SENIOR		
A 101-2	Piano	6	A 201-2	Piano	6	A 301-2	Piano	6	A 401-2	Piano	6
A 101-2	Minor in Applied Music	2	A 201-2	Minor in Applied Music	2	A 301-2	Minor in Applied Music	2	B 331-2	Form & Analysis	4
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Harmony	4	B 441-2	Orchestration	4
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Poly. Dictation	2	C 401-2	Conducting	2
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	C 301-2	Chorus	2	C 401-2	Chorus	2
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Music Workshop	1	C 401-2	Music Workshop	1
C 101-2	Chorus	2	C 201-2	Chorus	2	B 321-2	History of Music	4	B 421-2	Piano Pedagogy and Materials	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1		Science (Biology, Chemistry, Physics)	4	301-2	Education	6
101-2	English	6	201-2	English	6	310	History of Education	3	351	Education	2
201-2	History (USA)	6		**Science (Biology, Chemistry, Physics)	8	333	Educational Psychology	3	B 441-2	Observation and Practice Teaching	4
101	Algebra — Trigonometry 105	6	207-8	Theology	4	150-1	Physical Education	4		Electives in Social Studies	6
105-6	Theology	4				302-3	Theology	4	304-5-11	Theology	4
		41			39	C 301-2	Conducting	2			43
								41		Total 164	

* Semester hours per year

** Cf. note on Science under Freshman year B.M.E. Voice

PROGRAM OF STUDY LEADING TO A CERTIFICATE IN MUSIC

GENERAL INFORMATION

This course is designed for special students who wish to concentrate their efforts in instrumental, vocal, or theoretical music only.

The length of the Certificate Course is usually four years. However, a student who has advanced training elsewhere may upon examination shorten the prescribed four-year period. The course includes a major subject and related music studies. The Music Theory requirements and the Applied Music requirements are the same for Certificate and Degree Students.

Any high school graduate who holds the above-mentioned Certificate in Music may obtain the degree of Bachelor of Music or the degree of Bachelor of Music Education by completing all other requirements for such a degree.

Those who wish to qualify for the Bachelor of Music Education must satisfy the requirements of the College of Arts and Sciences and the State Board of Education.

A Certificate student does not receive academic credit. However, his marks are recorded and will be translated into semester hour credits if and when the student qualifies himself for college credit and decides to complete his work for a degree.

PROGRAMS OF STUDY

LEADING TO THE

CERTIFICATE

Major in: Voice

Piano

Instrumental Music

CERTIFICATE COURSE

Major: VOICE

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
101-2	Voice	8	A 201-2	Piano	2	A 301-2	Voice	8	A 401-2	Voice	8
101-2	Piano	2	A 201-2	Voice	8	B 301-2	Harmony	4	B 411-2	Counterpoint	4
101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Poly. Dictation	2	B 421-2	History of Music	4
101-2	Ear Training	2	B 201-2	Ear Training	2	B 331-2	Form & Analysis	4	C 401-2	Chorus	2
101-2	Basic Theory	2	B 201-2	Basic Theory	2	C 301-2	Chorus	2	C 401-2	Music Workshop	1
101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Music Workshop	1	B 401-2	Foreign Language (Diction)	2
101-2	Chorus	2	C 201-2	Chorus	2	B 301-2	Foreign Language (Diction)	2	304-5-11	Theology	4
101-2	Music Workshop	1	C 201-2	Music Workshop	1	302-3	Theology	4			
105-6	Theology	4	B 201-2	Foreign Language (Diction)	2						
			207-8	Theology	4						
		25			29			27			25

Total 106

* Semester hours per year

** Junior recital

*** Senior recital required for certificate

CERTIFICATE COURSE

Major: PIANO

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Piano	8	A 201-2	Piano	8	A 301-2	Piano	8	A 401-2	Piano	8
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Harmony	4	B 411-2	Counterpoint	4
B 101-2	Ear Training	2	B-201-2	Ear Training	2	B 301-2	Poly. Dictation	2	B 421-2	History of Music	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	B 331-2	Form & Analysis	4	C 401-2	Chorus	2
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Chorus	2	C 401-2	Music Workshop	1
C 101-2	Chorus	2	C 201-2	Chorus	2	C 301-2	Music Workshop	1	C 401-2	Ensemble II	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	C 301-2	Ensemble I	2	304-5-11	Theology	4
105-6	Theology	4	207-8	Theology	4	302-3	Theology	4			
		23			25			27			27
										Total 100	

* Semester hours per year

** Junior recital

*** Senior recital required for certificate

CERTIFICATE COURSE

Major: INSTRUMENTAL MUSIC

FRESHMAN		*	SOPHOMORE			JUNIOR**			SENIOR***		
A 101-2	Major Instrument	8	A 201-2	Major Instrument	8	A 301-2	Major Instrument	8	A 401-2	Major Instrument	8
A 101-2	Piano	2	A 201-2	Piano	2	A 301-2	Minor Instrument	2	B 411-2	Counterpoint	4
B 101-2	Sight Reading	2	B 201-2	Sight Reading	2	B 301-2	Harmony	4	B 441-2	Orchestration	2
B 101-2	Ear Training	2	B 201-2	Ear Training	2	B 301-2	Poly. Dictation	2	B 421-2	History of Music	4
B 101-2	Basic Theory	2	B 201-2	Basic Theory	2	B 331-2	Form & Analysis	4	C 401-2	Orchestra, Band or	
B 101-2	Music Appreciation	2	B 201-2	Harmony	4	C 301-2	Orchestra, Band or		C 401-2	Music Workshop	1
C 101-2	Orchestra, Band or Chorus	2	C 201-2	Orchestra, Band or Chorus	2		Chorus	2	C 401-2	Ensemble I	2
C 101-2	Music Workshop	1	C 201-2	Music Workshop	1	C 301-2	Music Workshop	1	304-5-11	Theology	4
105-6	Theology	4	207-8	Theology	4	C 301-2	Ensemble I	2			
						302-3	Theology	4			
		25			27			29			27

Total 108

* Semester hours per year

** Junior recital

*** Senior recital required for certificate

DESCRIPTION OF COURSES IN THEORY (B)

ELLA DE LOS REYES, Mus.M., *Chairman*

Sight Reading B 101-2 (Fixed Do System) Sight reading in Treble and Bass Clefs. Sight reading in two voices.
2 hours per week 2 sem. hrs.*

Sight Reading B 201-2 Study of and sight reading in the seven clefs. Changing of clefs. **2 hours per week 2 sem. hrs.**

Ear Training B 101-2 Progressive Rhythmic and Melodic dictation. **2 hours per week 2 sem. hrs.**

Basic Theory B 101-2 A preliminary course designed to acquaint students with the elements of music. **1 hour per week 2 sem. hrs.**

Polyphonic Dictation B 301-2 Two, three and four part dictation. **2 hours per week 2 sem. hrs.**

Music Appreciation B 101-2 This course is intended for the development of music understanding through intelligent listening to the structure and interpretation of music. **1 hour per week 2 sem. hrs.**

History of Music B 211-2 The music of the ancient Greeks.

The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. **2 hours per week 4 sem. hrs.**

Form and Analysis B 331-2 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro.
2 hours per week 4 sem. hrs.

Harmony B 201-2 Principles of Chord Connection—root position, first and second inversions. Harmonization of given basses and melodies. Dominant and Secondary Seventh chords. Chords of the Ninth. Modulation. **2 hours per week 4 sem. hrs.**

* Per year.

Harmony B 301-2 Modulation continued. Alterations, Suspensions and Anticipations. Passing Notes, etc., Harmonization of given and original melodies. Keyboard Harmony.
2 hours per week 4 sem. hrs.

Counterpoint B 311-2. Two part counterpoint. All species. Two part invention Three part counterpoint. All species. Three part invention. **2 hours per week 4 sem. hrs.**

Composition B 431-2 Analysis of form. Original Compositions.
2 hours per week 4 sem. hrs.

Fugue B 421-2 Two, three and four part fugue.
1 hour per week 2 sem. hrs.

Instrumentation and Orchestration B 441-2 Instruction in the theoretical knowledge of strings, woodwind, brass and instruments of percussion. **2 hours per week 4 sem. hrs.**

Elementary Vocal Methods B 401-2 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School.
2 hours per week 2 sem. hrs.

High School Vocal Methods B 411-2 The teaching of vocal music in the high school. Materials for the chorus and the glee club. Musical entertainment. Hints on the conducting of vocal organizations. **1 hour per week 2 sem. hrs.**

Instrumental Methods and Materials B 451-2 The management and administration of instrumental organizations. The technique of teaching homogeneous and heterogeneous classes. The use of State free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras are proposed and solved. Suggestions for successful management are given. **1 hour per week 2 sem. hrs.**

Observation and Practice Teaching B 441-2 Students enrolled in this course devote at least one semester to directed observation, participation, conference with the supervisor and actual teaching. Not less than forty-five clock hours shall be spent in actual teaching. **4 sem. hrs.**

Class Piano Methods B 431-2 This is a required course for all seniors pursuing the Piano Teacher's Course. It is a study of current piano methods and standard correlated material for piano teaching. **1 hour per week for 2 sem. 2 sem. hrs.**

Piano Pedagogy and Materials B 421-2 Instruction in class and private piano teaching methods and materials. **2 sem. hrs.**

ENSEMBLES (C)

Accompaniment C 301-2 In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice teacher to whom they may be assigned. **2 sem. hrs.**

Ensemble I C 301-2 Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. **2 sem. hrs.**

Ensemble II C 401-2 Same material as Ensemble I. **2 sem. hrs.**

Conducting C 301-2 Use of the Baton—Conducting of Part song with previous study and at sight. **1 hour per week 2 sem. hrs.**

Opera Workshop C 401-2 Study of stage routine, operatic roles with dramatic action mise-enscene. **1 hour per week 2 sem. hrs.**

DEGREES CONFERRED

June 5th, 1954

BACHELOR OF MUSIC

BESSIE MARIE CORSO

THOMAS D. CULLEY, S.J.

RODNEY ALBERT STURCKEN

BACHELOR OF MUSIC EDUCATION

CLAUDE THOMAS BOUDREAUX, JR.

GERTRUDE JOYCE BRADEN

ANNA RITA COPPONEX

JOHN WALTER ENDERS

REGISTER OF STUDENTS

SESSION 1953-1954

Ainsworth, Elisabeth	Louisiana
Almaguer, Thomas	Ilinois
Allain, Sr. Isidore	Louisiana
Ascough, Celia	Mississippi
Aucoin, Fleurette	Louisiana
Bagnetto, Jewel	Louisiana
Baradat, Margaret	Louisiana
Barraco, Henry	Louisiana
Belfie, Sr. Mary Jane	Louisiana
Bernard, Donald	Louisiana
Bindle, Mother M. de Lourdes	Louisiana
Bischoff, George	Louisiana
Blanchard, Katherine	Louisiana
Bonnette, Kirby	Louisiana
Boudreaux, Claude	Louisiana
Bourgeois, John	Louisiana
Boyd, James	Louisiana
Braden, Gertrude	Louisiana
Bucher, Dennis	Louisiana
Breithoff, Peter	Louisiana
Bottger, Marciana	Louisiana
Caludo, Marion	Louisiana
Carubba, Bro. Martial	Louisiana
Celentano, Lloyd	Louisiana
Champagne, Sr. Mary	Louisiana
Clement, Sr. M. of St. Flora	Louisiana
Copponex, Anna	Louisiana
Corso, Bessie Marie	Mississippi
Crotty, Sr. Thelma	Louisiana
Daigle, Ruth	Louisiana
Di Buono, Tecla	Louisiana
Enders, John	Kansas
Fair, Mrs. Rachel	Louisiana
Faler, Francis	Louisiana
Faulkner, Barbara	Louisiana
Fricke, Irvin	Louisiana
Gegenheimer, Catherine	Louisiana
Gelpi, Arthur	Louisiana
Giani, Bertha	Louisiana
Giardina, Dolly	Louisiana
Guevara, Mrs. Elena	Louisiana
Haas, Edward	Louisiana
Harrigan, William	Louisiana

Hartley, Kenneth ..... Louisiana
Hellmers, Carl ..... Louisiana
Hendry, Reginald ..... Louisiana
Hoppe, Joseph ..... Louisiana
Hotard, Earny, Jr. ..... Louisiana
Jackson, Mrs. Anais ..... Louisiana
Johnston, Elizabeth ..... Louisiana
Kelly, Theresa ..... Louisiana
Kimble, Gerald ..... Louisiana
Koffskey, George ..... Louisiana
Krebs, Wilson ..... Louisiana
Laris, Wanda ..... Louisiana
Lebeuf, George ..... Louisiana
Leclere, Irlee ..... Louisiana
Logan, Sr. Caroline ..... Louisiana
Manning, Annette ..... Louisiana
Mauffary, Clifton ..... Louisiana
Merot, Jacqueline ..... Louisiana
Merot, Marie ..... Louisiana
Mese, John ..... Louisiana
Moreno, Sr. Mary Pascal ..... Louisiana
Morgan, Robert ..... Louisiana
Mulloy, Sr. Mary Clare ..... Louisiana
Mulvaney, Sr. Mary Gobnait ..... Louisiana
Murphy, Lynn ..... Louisiana
McDonald, Charles ..... Louisiana
Nami, Sarah ..... Louisiana
Nava, Sr. M. Gabriela ..... Louisiana
Newsham, Lorraine ..... Louisiana
McDonald, Charles ..... Louisiana
Lascola, Carroll ..... Louisiana
Ocampo, Frances ..... Louisiana
Orrell, Cora ..... Louisiana
Palmer, Mott ..... Louisiana
Pendarvis, Louis ..... Louisiana
Phillips, Mercile ..... Louisiana
Priessle, Sr. Emmanuel ..... Louisiana
Pulido, Sr. Mary Louise ..... Louisiana
Reed, Nedra ..... Louisiana
Reedy, John ..... Mississippi
Ridolfo, Mrs. Annette ..... Louisiana
Roberts, Sr. Mary Joan ..... Louisiana
Rome, Curtis ..... Louisiana
Rousseau, Dennis ..... Louisiana
Russell, Emmet ..... Louisiana
Seifferth, Olga ..... Louisiana

Sens, Charles, Jr.	Louisiana
Sheldon, Keith	Louisiana
Shepard, Rosemary	Louisiana
Sievers, Michael	Louisiana
Skinner, Edward	Louisiana
Slifkin, Ralph	Louisiana
Solis, Augusto	Mexico
Spadaro, Rose	Louisiana
Spangenberg, Nicole	Louisiana
St. Amand, Gerald	Louisiana
Sturcken, Rodney	Louisiana
Suhor, Anthony	Louisiana
Talbot, Sr. M. St. Antonine	Louisiana
Templeman, Adele	Louisiana
Theard, Harry	Louisiana
Warren, Patsy	Louisiana
West, David	Louisiana
Wiegand, Clifford	Louisiana
Williams, Roger	Louisiana
Wingerter, Sr. Vera Marie	Louisiana